

PRICED
MODERN PAINTINGS
AND DRAWINGS

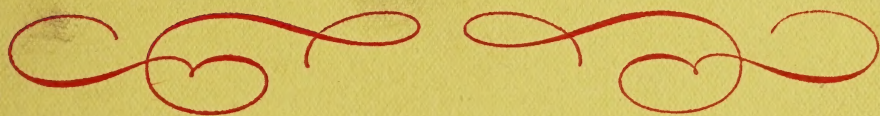
From the Collections of the Late

HARRIS WHITTEMORE

AND

FRANK W. CROWNINSHIELD

TOGETHER WITH PRINTS AND
BRONZES FROM THE
CROWNINSHIELD COLLECTION



Public Auction Sale
May 19 and 20 at 8 p. m.

PARKE-BERNET GALLERIES · INC

30 East 57 Street · New York · 1948



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SALE NUMBER 973

FREE PUBLIC EXHIBITION

*From Saturday, May 15, to Date of Sale
Weekdays from 9:30 to 5 ✓ Closed Sunday*

PUBLIC AUCTION SALE

*Wednesday and Thursday Evenings
May 19 and 20 at 8 p. m.*

EXHIBITION & SALE AT THE
PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22

PLAZA 3-7573

✓ ✓ ✓

Sales Conducted by

H. H. PARKE ✓ L. J. MARION

A. N. BADE ✓ H. E. RUSSELL, JR.

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1948

MODERN PAINTINGS AND DRAWINGS

DEGAS ✓ MONET ✓ CASSATT
RENOIR ✓ ROUAULT ✓ SEGONZAC
WHISTLER ✓ AUGUSTUS JOHN ✓ OTHERS

From the Collections of the Late
HARRIS WHITTEMORE

By Order of the
J. H. Whittemore Company

And the Late
FRANK W. CROWNINSHIELD

Together With
LITHOGRAPHS & OTHER PRINTS
Including a Unique Group of Matisse's Odalisques
BRONZES BY DESPIAU
From the Crowninshield Collection

By Order of the Legatees



Public Auction Sale
May 19 and 20 at 8 p. m.

PARKE-BERNET GALLERIES • Inc
NEW YORK 22 • 1948

The Parke-Bernet Galleries
Will Execute Your Bids
[MAIL • TELEPHONE OR TELEGRAPH]
Without Charge
If You Are Unable to Attend
the Sale in Person

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3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.

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Sales Conducted by

H. H. PARKE • L. J. MARION
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PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK 22

Telephone PLAZA 3-7573

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HIRAM H. PARKE • *President*

ARTHUR SWANN and LESLIE A. HYAM • *Vice-Presidents*

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FIRST SESSION

Wednesday, May 19, 1948, at 8 p.m.

CATALOGUE NUMBERS 1 TO 96 INCLUSIVE

PRINTS

GEORGE BELLOWS, N.A.

American: 1882-1925

1. SEATED NUDE. *Lithograph*. Bellows no. 88. Half-nude figure of a girl, seated to half-left. Signed in the stone with initials G.B. (*Crowninshield*)

9¼ x 7¼ inches

ADOLF DEHN, A.N.A.

American: b. 1895

2. BEHIND THE SCENES. *Lithograph*. Chorus girls in the wings of a theatre. Signed in pencil ADOLF DEHN, and dated 1928. No. 5 of fifteen impressions. (*Crowninshield*)

11 x 15¼ inches

3. THREE CLOWNS. *Lithograph*. Signed in pencil ADOLF DEHN, and dated 1928. No. 2 of fifteen impressions. (*Crowninshield*)

11 x 15¼ inches

4. DIE WALKURIE. *Lithograph*. Wotan and Brünnehilde in a landscape setting. Signed in pencil ADOLF DEHN, and dated 1930. Edition limited to thirty impressions. (*Crowninshield*)

13 x 17½ inches

RAOUL DUFY

French: b. 1880

5. FEMME DANS UN PAYSAGE and LA PLAGE: *Two lithographs*. Both artist's proofs, before the editions. Both signed in pencil RAOUL DUFY. [A.] Seated figure in a landscape, in a bathing dress; behind her, buildings, and at the left, a view of the sea. [B.] Three women in bathing costumes, two of them seated, one standing; in the distance the same buildings, and the same indication of the sea. [Lot.] (*Crowninshield*)

22 x 15 inches

MARCEL GROMAIRE

French: b. 1892

6. LA SEMAINE ANGLAISE. *Etching*. Figures out-of-doors at a picnic, one in a swing. Signed in pencil GROMAIRE. No. 2 of thirty impressions. (*Crowninshield*)

7 x 9⅔ inches

EDWARD HOPPER

American: b. 1882

17 ✓ 0
7. EAST-SIDE INTERIOR: *Etching*. A girl sewing by an open window. Signed in pencil EDWARD HOPPER. One of twenty-five copies. (*Crowninshield*)

12 3/4 x 9 3/4 inches

DAME LAURA KNIGHT, A.R.A.

British: b. 1877

25
8. CIRCUS DRESSING ROOM. *Aquatint and etching*. A girl gymnast, dressing before her act. One of twenty impressions. Signed in pencil LAURA KNIGHT. (*Crowninshield*)

12 3/4 x 9 3/4 inches

MARIE LAURENCIN

French: b. 1885

25
9. TWO ETCHINGS. *Dans La Loge*; no. 42 of seventy-five impressions. *La Promenade*; no. 27 of fifty impressions. Both signed in pencil MARIE LAURENCIN. [Lot.] (*Crowninshield*)

HENRI MATISSE

French: b. 1869

70
10. ODALISQUE, LES MAINS A LA NUQUE. *Lithograph*. Matisse no. 88. A nude seated slightly to the right with arms raised above her head; wearing two strands of beads, a scarf wrapped about her knees. Flowered background, with striped drapery at the right, and a vase of flowers at left. Signed in pencil HENRI MATISSE. No. 47 of an edition of fifty, on India paper. Executed in 1927. (*Crowninshield*)

16 3/4 x 12 1/4 inches

55
11. ODALISQUE ALLONGEE, A LA COUPE DE FRUITS. *Lithograph*. Matisse no. 84. Nude figure of a woman reclining before a flowered background. A bowl of fruit in the foreground. Signed in pencil HENRI MATISSE. No. 47 of an edition of fifty, on Japan paper. (*Crowninshield*)

17 1/2 x 21 inches

✓ 5
12. FEMME AU COLIER. *Lithograph*. Matisse no. 74. Three-quarter-length figure of a woman in Oriental costume, fingering strands of necklaces with her right hand, leaning her elbow on the arm of her chair. Signed in pencil HENRI MATISSE. No. 37 of an edition of fifty, on Japan paper. (*Crowninshield*)

21 x 16 3/4 inches



[NUMBER 13]

300
13. ODALISQUE ASSISE (GRANDE PIECE). *Lithograph*. Matisse no. 64. Half-nude figure at almost full length, wearing striped trousers, seated in a flowered chair with the left leg resting against the arm of the chair. Dark background. Signed in pencil HENRI MATISSE. No. 21 of an edition of fifty. (*Crowninshield*)

22 x 18 inches

Henri Matisse Retrospective Exhibition, Museum of Modern Art, New York, 1931, no. 140, illustrated in the catalogue

[See illustration]

70 14. DEUX DANSEUSES. *Two lithographs.* [A.] Seated figure of a young woman dancer in ballet dress, her arms akimbo, one leg crossed under her. No. 3 of a special edition of fifteen copies, printed on India paper before the run of the regular edition. [B.] The same figure but resting on a divan, her head upon her right hand, her legs crossed. A very rare print, being an artist's proof pulled before printing the numbered copies. Both signed in pencil HENRI MATISSE. [Lot.]
(Crowninshield) 17¼ x 12¼ and 11½ x 18 inches

40 15. ODALISQUE, FEMME AU MIROIR. *Lithograph.* Matisse no. 43. Moroccan woman standing, partly nude, wearing Oriental trousers; at the right, a reflection of the same figure in a mirror. Signed in pencil HENRI MATISSE. No. 50 of an edition of fifty, on India paper. Executed in 1923. (Crowninshield)
17 x 12¼ inches

30 16. ODALISQUE AU SAMOVAR. *Lithograph.* Matisse no. 122. Half-nude figure of a woman reclining, before a flowered wall, leaning against a striped cushion. At the left, a samovar surrounded by fruit and a vase of flowers. Signed in pencil HENRI MATISSE. No. 71 of an edition of one hundred, on Vélin paper. (Crowninshield)
13¾ x 18¾ inches

30 17. NU ETENDU. *Lithograph.* Matisse no. 110. Three-quarter-length reclining figure of a nude, resting on a *canapé* before a tiled wall, her knees covered with a white drapery. Signed in pencil HENRI MATISSE. No. 27 of an edition of fifty, on Vélin paper. (Crowninshield)
13 x 16¾ inches

25 18. DANSEUSE DEBOUT AU MIROIR. *Lithograph.* Matisse no. 104. A girl in flowered ballet costume with tulle skirt, depicted at three-quarter length, standing in profile before a mirror. Signed in pencil HENRI MATISSE. No. 33 of an edition of fifty, on Imperial Japan paper. Executed in 1927. (Crowninshield)
21 x 14¾ inches

35 19. ODALISQUE DE FACE. *Lithograph.* Matisse no. 126. Waist-length figure of a woman in embroidered Oriental costume, leaning the left arm on the back of her chair. Background patterned with quatrefoils. Signed in pencil HENRI MATISSE. No. 27 of an edition of fifty, on Japan paper. (Crowninshield) 24¼ x 18¼ inches

45 20. ODALISQUE, NUE ETENDUE. *Lithograph.* Matisse no. 113. Nude figure of a girl reclining on a couch, her back to the observer, holding the left foot with her hand, with strands of beads encircling both ankles. A tabouret and vase seen in the background. Signed in pencil HENRI MATISSE. No. 37 of an edition of fifty. (Crowninshield)
18¼ x 24¼ inches



[NUMBER 21]

100
21. GRANDE LISEUSE. *Lithograph*. A young woman in flowered dress reading, her right hand on her forehead. Signed in pencil HENRI MATISSE. No 28 of an edition of fifty. (*Crowninshield*) 21 x 16 inches

Note: The largest of the so-called *Liseuse* series.

[See illustration]

22. ODALISQUE A LA MAIN A L'EPAULE. *Lithograph*. Matisse no. 83. Reclining figure of a nude depicted at three-quarter length, the left hand resting on her shoulder. Flowered background. Signed in pencil HENRI MATISSE. No. 43 of an edition of fifty, on Japan paper. (*Crowninshield*) 17½ x 21½ inches

60 23. ODALISQUE ASSISE. *Lithograph*. Matisse no. 127. A woman in Oriental costume patterned with floral designs, depicted at half length leaning her cheek against the right hand. Trellised background. Signed in pencil HENRI MATISSE. No. 26 of an edition of fifty. (*Crowninshield*) 24 x 18 inches

55 24. FEMME ASSISE, BRAS DROIT REPLIE. *Lithograph*. Matisse no. 58. Half-length figure of a woman in Oriental costume patterned with 'pear' motives, leaning her head back against her arm. Background richly patterned with flowers. Signed in pencil HENRI MATISSE. No. 33 of an edition of fifty, on India paper. (*Crowninshield*) 22 x 15 inches

35 25. NU AU TURBAN. *Lithograph*. Matisse no. 105. Nude figure of a girl, wearing turban and two bracelets, reclining on a divan, with pillows. Signed in pencil HENRI MATISSE. No. 36 of an edition of fifty. (*Crowninshield*) 13½ x 20 inches

60 26. PERSANE. *Lithograph*. Matisse no. 100. Three-quarter-length figure of a woman in Oriental garb with patterned transparent veil covering her head and shoulders. Signed in pencil HENRI MATISSE. No. 30 of an edition of fifty, on Vélín paper. (*Crowninshield*) 19 x 12 inches

45 27. ODALISQUE COUCHEE (BUSTE). *Lithograph*. Matisse no. 44. Waist-length figure of a woman, half nude, wearing a short-sleeved jacket, with her arms raised and hands clasped above her head, reclining on cushions before a figured background. Signed in pencil HENRI MATISSE. No. 28 of an edition of fifty, on India paper. (*Crowninshield*) 9¾ x 13 inches

55 28. ODALISQUE A LA JUPE DE DENTELLE. *Lithograph*. Matisse no. 52. Full-length figure of a nude in transparent embroidered Turkish trousers; seated in a patterned chair, her arms raised above her head. Paneled flowered background. Signed in pencil HENRI MATISSE. No. 21 of an edition of fifty. Executed in 1924. (*Crowninshield*) 18 x 13¼ inches

65 29. ODALISQUE ASSISE DANS UN INTERIEUR. *Lithograph*. Matisse no. 107. A nude at almost full length, reclining in a chair, wearing a transparent lace skirt, and patterned veil covering her hair. At the right, a tabouret with vase of flowers. Signed in pencil HENRI MATISSE. No. 46 of an edition of fifty, on India paper. Executed in 1929. (*Crowninshield*) 12¾ x 16 inches

Henri Matisse Retrospective Exhibition, Museum of Modern Art, New York, 1931, no. 144, illustrated in the catalogue



[NUMBER 30]

45

30. ODALISQUE A LA CHEMISE ARABE. *Lithograph.* Matisse no. 70. Three-quarter-length seated figure of a woman with patterned veil covering her face and shoulders. Striped and flowered background. Signed in pencil HENRI MATISSE. No. 48 of fifty impressions. (*Crowninshield*) $22\frac{3}{4} \times 17\frac{1}{2}$ inches

Henri Matisse Retrospective Exhibition, Museum of Modern Art, New York, 1931, no. 139, illustrated in the catalogue

[See illustration]

30
31. JEUNE FILLE AU CHAPEAU. *Lithograph*. Bust-length figure of a young girl wearing an oval-necked dress with strand of beads, and wide-brimmed hat trimmed with roses; looking to half right. Signed in pencil HENRI MATISSE. No. 21 of an edition of fifty. (*Crowninshield*) 20 x 16 inches

40
32. NU AU CANAPE. *Lithograph*. Matisse no. 35. Full-length figure of a nude reclining on a *chaise longue* placed diagonally before a flowered wall on a patterned carpet. Signed in ink HENRI MATISSE. No. 15 of an edition of fifty, on India paper. Executed in 1922. (*Crowninshield*) 19½ x 16½ inches

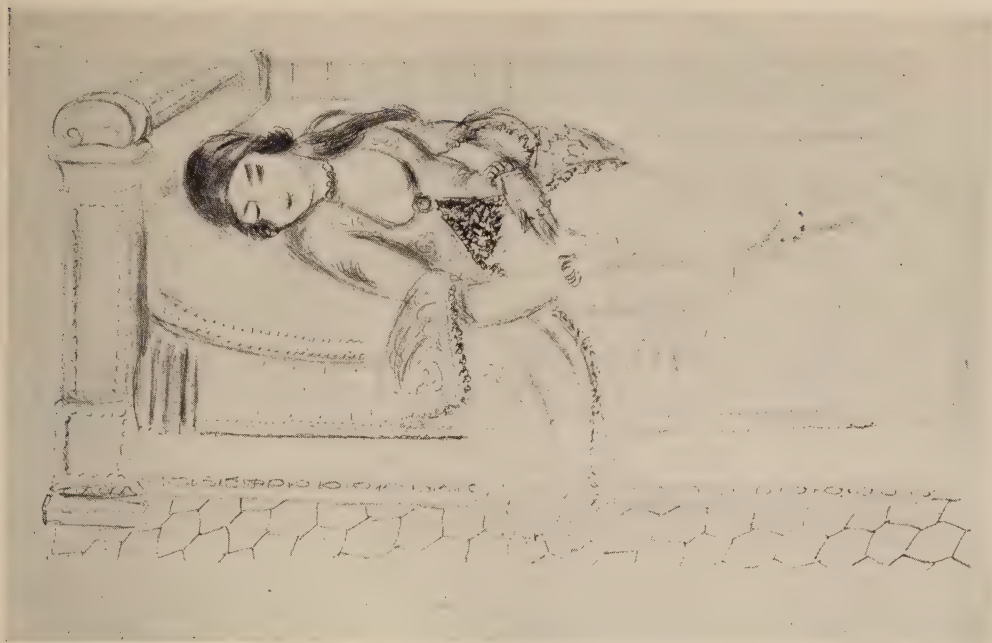
20
33. FEMME ENDORMIE AUX BABOUCHEs. *Lithograph*. Matisse no. 111. A nude, depicted at half length, asleep leaning her head on her left arm. At her side, a pair of pointed slippers. Signed in pencil HENRI MATISSE. No. 30 of an edition of fifty. (*Crowninshield*) 12½ x 16 inches

45
34. FEMME APPUYEE SUR SA MAIN. *Lithograph*. Matisse no. 57. Bust-length figure of a woman, leaning both arms on a table, her head in profile resting her chin on her right hand. Flowered background. Signed in pencil HENRI MATISSE. No. 33 of an edition of fifty. (*Crowninshield*) 14 x 9½ inches

65
35. JEUNE HINDOUE. *Lithograph*. Matisse no. 106. Nude figure of a woman wearing a transparent jacket patterned with crescents and flowers, with a veil covering her head; seated to half left in a hexagonal chair. Signed in pencil HENRI MATISSE. No. 38 of an edition of fifty, on Vélín paper. (*Crowninshield*) 13 x 15¼ inches

150
36. ODALISQUE ASSISE DE FACE, NUE. *Lithograph*. Matisse no. 69. Nude figure of a woman depicted at three-quarter length, seated before a striped wall, looking towards the observer; wearing a transparent lace jacket. Signed in pencil HENRI MATISSE. No. 37 of an edition of fifty, on India paper. (*Crowninshield*) 17¼ x 13¼ inches

70
37. ODALISQUE ASSISE, DE FACE, HABILLEE. *Lithograph*. Matisse no. 72. Full-length figure seated on a low platform, the left foot resting on a flowered carpet; at her side, a bowl of fruit and a casket. Background of striped wall. Signed in pencil HENRI MATISSE. No. 27 of an edition of fifty, on India paper. (*Crowninshield*) 14¼ x 10½ inches



[NUMBER 38]

50-

38. ODALISQUE. *Lithograph*. Reclining figure of a woman in Oriental costume, lying on a couch. No. 46 of fifty impressions. Signed in pencil HENRI MATISSE. (Crowninshield)

10½ x 18½ inches

[See illustration]

60-

39. ODALISQUE ETENDUE. *Lithograph*. Matisse no. 66. Three-quarter length figure of a woman in Oriental costume with transparent lace jacket, reclining on a flowered mattress, resting her head on her right hand. A bowl of fruit, casket and vase of flowers rest on the flowered carpet at her side. Signed in pencil HENRI MATISSE. No. 45 of an edition of fifty. Executed in 1925. (Crowninshield)

10¼ x 13¼ inches

55- 40. ODALISQUE DEBOUT DANS UN INTERIEUR. *Lithograph*. Matisse no. 53. Half-nude figure in Oriental lace trousers, standing with both arms raised, leaning against a wall beside the entrance to a room. A platter with fruit, vase of flowers, and slippers lie upon the floor at her side. Flowered wall in the background, patterned with *mihrrabs*. Signed in pencil HENRI MATISSE. No. 27 of an edition of fifty, on Imperial Japan paper. (*Crowninshield*) $15\frac{3}{4} \times 11\frac{1}{2}$ inches

105- 41. ODALISQUE NUE, AU FAUTEUIL. *Lithograph*. Matisse no. 103. Nude figure, at almost full length, seated in an armchair, leaning her head against her arm. Flowered background, with a window at the left; tessellated floor. Signed in pencil HENRI MATISSE. No. 31 of an edition of fifty, on Vélín paper. (*Crowninshield*) $23\frac{3}{4} \times 18\frac{3}{4}$ inches

60- 42. ODALISQUE AU BRAS GAUCHE DERRIERE LA TETE. *Lithograph*. Matisse no. 85. Three-quarter-length nude figure, reclining, with the left arm raised above her head. Flowered background. Signed in pencil HENRI MATISSE. No. 32 of an edition of fifty, on Japan paper. (*Crowninshield*) $17\frac{1}{2} \times 21\frac{1}{2}$ inches

JULES PASCIN

American: 1885-1930

30- 43. THREE FIGURES. *Colored etching*. A youth, a child carrying a parasol, and a figure in profile in Turkish costume. Signed in pencil PASCIN. (*Crowninshield*) $9\frac{1}{2} \times 7\frac{1}{2}$ inches

20- 44. AU CAFE. *Drypoint*. Groups of figures at a sidewalk cafe. Signed in pencil PASCIN. No. 4 of a limited edition. Impression on thick paper. (*Crowninshield*) $11\frac{1}{4} \times 13\frac{1}{4}$ inches

20- 45. JUDGMENT OF SOLOMON. *Drypoint*. Signed in pencil PASCIN. No. 19 of an edition of one hundred. (*Crowninshield*) $10\frac{3}{4} \times 10\frac{1}{2}$ inches

25- 46. SEATED FIGURE. *Lithograph*. A girl in white chemise, on a flowered sofa. Signed in pencil PASCIN. Impression on thick paper. Limited edition. (*Crowninshield*) $9\frac{1}{2} \times 7\frac{1}{4}$ inches

22 47. JUDITH AND HOLOFERNES. *Drypoint*. A plate made in the early part of 1906. So far as known only four proofs exist. Signed in pencil PASCIN. (*Crowninshield*) 3¾ x 5⅜ inches

20 48. AN AIRDROME IN PARIS. *Drypoint*. Executed in 1905. Signed in pencil PASCIN. Number of proofs unknown. (*Crowninshield*) 5⅛ x 7 inches

Note: This was Pascin's first etching. Purchased by Mr Crowninshield from Emil Ganso in 1933. "So far as Emil Ganso and I know, it is the only print extant. F. C."

PABLO PICASSO

Spanish: b. 1881

45 49. LA DANSE DE SALOME. *Etching*. Geiser no. 18. Executed in 1905. One of an edition of two hundred and fifty impressions. (*Crowninshield*) 7¼ x 9 inches

DAVID ALFARO SIQUEIROS

Mexican Contemporary

45 50. PERFILES. *Lithograph*. Head of a girl looking upwards to the right. Signed in pencil A. SIQUEIROS. No. 3 of twenty numbered impressions. (*Crowninshield*) 19¾ x 13¾ inches

60 51. HEAD OF A MAN. *Lithograph*. Signed in pencil A. SIQUEIROS. No. 20 of twenty-five impressions. (*Crowninshield*) 22 x 15¼ inches

35 52. ZAPATA. *Lithograph*. Equestrian figure in a mountain landscape. Signed in pencil A. SIQUEIROS. No. 16 of thirty-five impressions. (*Crowninshield*) 21 x 15¾ inches

HENRI DE TOULOUSE-LAUTREC

French: 1864-1901

65 53. YVETTE GUILBERT A MENILMONTANT, DE BRUANT. *Lithograph*. Delteil no. 255. Plate no. 4 for the English edition of *Yvette Guilbert*, published in 1898. Signed in the stone with monogram. (*Crowninshield*) 12¾ x 10½ inches

45 54. CLEMENCEAU A BUSK. *Lithograph*. Delteil no. 245. Tenth and last plate for *Au Pied du Sinai*, published in 1898. India proof, signed in the stone with monogram. (*Crowninshield*) 7¼ x 6 inches

80
55. YVETTE GUILBERT (LINGER LONGER LOO). *Lithograph*. Delteil no. 259. Plate no. 7 of the English edition of *Yvette Guilbert*, published in 1898. Signed in the stone with monogram. (*Crowninshield*) $12\frac{3}{4} \times 10\frac{1}{2}$ inches

DRAWINGS AND PAINTINGS

100
MARC CHAGALL

RUSSIAN: B. 1887

56. *FIGURE, FLOWERS AND CRESCENT MOON*. Half-length figure of a nude holding a nosegay of flowers; an angel at upper right flies toward a crescent moon. Signed in pencil at lower right MARC CHAGALL. (*Crowninshield*)

Pen and India ink: 13 x 9 inches

25
EMIL GANSO

AMERICAN: B. 1895

57. *MODEL RESTING*. Depicting a girl, half nude, at almost full length, reclining on a divan, with her hands clasped above her head. Signed at lower right GANSO, and dated *Paris '29*. (*Crowninshield*)

Pencil: 16 x 13 $\frac{1}{4}$ inches

50
CHARLES DESPIAU

FRENCH: B. 1875

58. *LEDA. PEWTER BAS-RELIEF*. Nude figure of Leda, and the swan. Signed at lower right DESPIAU, and dated 1918. Mounted on an ebonized easel. (*Crowninshield*)

$6\frac{1}{4} \times 4\frac{3}{4}$ inches

See Léon Deshairs, *C. Despiou*, 1930, pl. 59

175
MARY CASSATT

AMERICAN: 1855-1926

59. *LE BAIN*. Depicting a young woman kneeling to half right beside a tub filled with water, supporting in the curve of her right arm a nude child, preparing for a bath. Signed at lower right MARY CASSATT. (*Whittemore*)

Black crayon: 12 $\frac{1}{2}$ x 9 $\frac{1}{2}$ inches

Note: The drawing for the famous etching of the subject. See Edith Valerio, Mary Cassatt, 1930, no. 31.

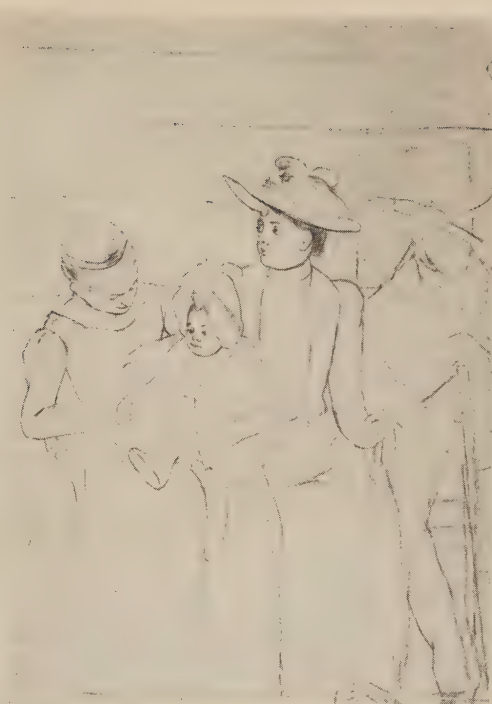
From Durand-Ruel, New York, 1921

On loan at the Baltimore Museum of Art, Baltimore, Md.

[See illustration]



[NUMBER 59]



[NUMBER 60]

MARY CASSATT

AMERICAN: 1855-1926

60. *LE TRAMWAY*. Interior of a bus, with a lady fashionably attired wearing a brimmed hat, and a gentleman leaning on a cane; at the right; a nursemaid holding a child on her knee. A suggestion of landscape is seen through the windows. Signed at lower right MARY CASSATT. (*Whittemore*) *Black crayon: 14 x 10½ inches*

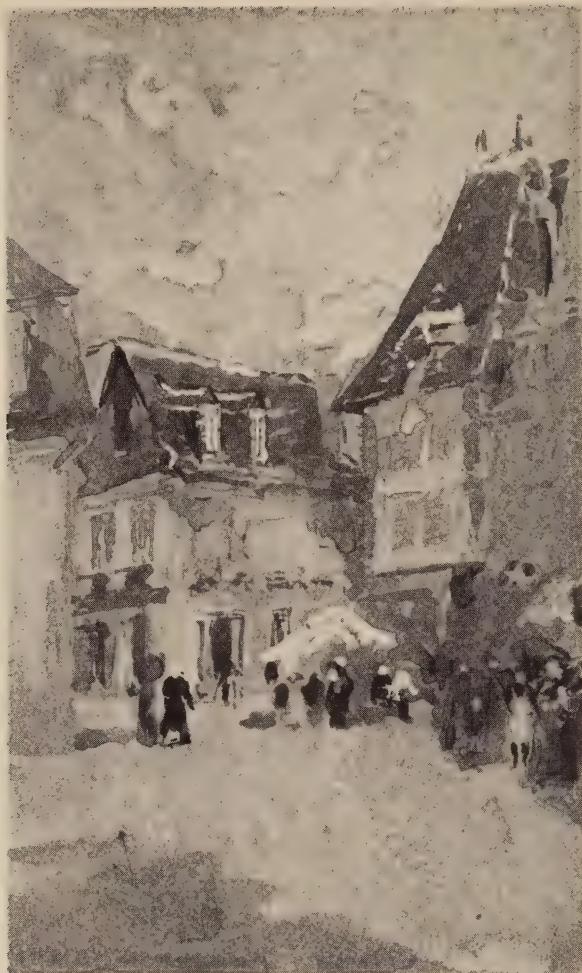
Note: The same group of the mother, child and nurse is used in the colored drypoint and aquatint executed about 1891. See the illustration in color in Margaret Bruening, *Mary Cassatt*, 1944, p. 38.

From Durand-Ruel, New York, 1921

Mary Cassatt Exhibition, Baltimore Museum of Art, Baltimore, 1941-2, no. 73

On loan at the Baltimore Museum of Art, Baltimore, Md.

[See illustration]



[NUMBER 61]

650
JAMES ABBOTT McNEILL WHISTLER AMERICAN: 1834-1903
61. *STREET IN BOURGÈS*. A narrow street opening into a square in the foreground, animated with groups of figures; the gabled roofs of the town houses silhouetted before a deep blue cloudy sky. (*Whittemore*)

Watercolor: 8½ x 5 inches

From Kennedy & Co., New York, 1899

Exhibition of Paintings, Tuttle House, Naugatuck, Conn., 1938, no. 39

Exhibited at the Mattatuck Historical Society, Waterbury, Conn., 1941

Loan Exhibition of Paintings, Prints and Drawings from New England Collections, Museum of Fine Arts, Boston, 1939, no. 221

[See illustration]



[NUMBER 62]

1500—

JAMES ABBOTT McNEILL WHISTLER AMERICAN: 1834-1903

62. *THE DOORWAY, VENICE*. Terra cotta and gray wall of a building, with figures appearing in the windows of the second floor, others standing in the flagged court in the foreground beside a well. The blue water of a canal and blue mooring post are seen through a columned entrance and passageway. Signed at middle right with butterfly. (*Whittemore*) *Pastel and black crayon: 10 $\frac{3}{4}$ x 8 inches*

From M. Knoedler & Co., Inc., New York, 1914

Collection of R. A. Canfield, Providence, R. I.

[*Continued*]

Number 62—Concluded]

Exhibited at the Ecole des Beaux Arts, Paris, 1905, no. 166

Exhibition of Paintings, Tuttle House, Naugatuck, Conn., 1938, no. 41

Exhibited at the Mattatuck Historical Society, Waterbury, Conn., 1941

Exhibited at the Museum of Fine Arts, Boston

Recorded and illustrated in Elizabeth Luther Cary, *The Works of James McNeill Whistler*, 1913, p. 200, no. 289, illustrated opp. p. 138

[See illustration on the preceding page]

WILLIAM AUERBACH-LEVY

AMERICAN: B. 1889

20 63. *AT THE PIANO*. Half-length figure of a girl in *profil perdu* to the right, playing the piano. Signed at lower right WILLIAM AUERBACH-LEVY, and dated 1915. (*Whittemore*)

Pencil: 13 x 10 $\frac{1}{4}$ inches

From Arthur H. Harlow & Co., New York, 1920

JANE POUPELET

FRENCH: 1878-1932

45 64. *NUDES: TWO DRAWINGS*. Nude figure of a woman, in one standing in profile to the left, in the other seated to half right. Both signed J. POUPELET. (*Crowninshield*)

Pen and ink and sepia wash: 24 x 15 $\frac{1}{2}$ and 23 $\frac{1}{4}$ x 15 $\frac{3}{4}$ inches

MIGUEL COVARRUBIAS

MEXICAN: B. 1902

210 65. *CIRCUS SCENES: SET OF SEVEN WATERCOLOR PAINTINGS*. Clowns, bareback riders, tight-rope walker, lion tamer, elephant, a barker, and three trapeze artists. All signed COVARRUBIAS. (*Crowninshield*)

15 $\frac{1}{2}$ x 11 $\frac{1}{2}$ and 15 $\frac{1}{2}$ x 10 $\frac{3}{4}$ inches

GEORGE GROSZ

AMERICAN: B. 1893

80 66. *THE BRASS RAIL*. Interior of a restaurant with a man in chef's cap cooking before a grille, and two customers sitting at a counter. Signed at lower right GROSZ, and dated N.Y. '33. (*Crowninshield*)

Watercolor: 21 $\frac{3}{4}$ x 17 inches

GEORGE GROSZ

AMERICAN: B. 1893

75 67. *CAFETERIA*. Three attendants behind a glass-enclosed counter, and a woman standing in the foreground selecting food. Signed at lower right GROSZ. (*Crowninshield*)

Watercolor: 17 $\frac{1}{2}$ x 22 inches

ADOLF DEHN, A.N.A.

AMERICAN: B. 1895

60 68. *ENTR'ACTE*. Ten figures of women in evening dress in an opera box, gazing through opera glasses or pausing to chart the direction of a new object of interest. Signed at lower left ADOLF DEHN, and dated 1929. (*Crowninshield*)

India ink wash: 12 $\frac{1}{2}$ x 18 $\frac{1}{2}$ inches



[NUMBER 69]

575-
GEORGE BELLOWS, N.A.

AMERICAN: 1882-1925

69. *CRUCIFIXION OF CHRIST*. The Savior nailed to the cross, with the two thieves at either side, and the Magdalene kneeling at His feet, with S. John the Evangelist at the left supporting the Virgin. Other figures of citizenry, priests and soldiers surround the hill. Distant view of landscape at the right. Signed at lower right GEO. BELLOWS. (*Crownshield*) *Lithographic crayon: 20½ x 23½ inches*

Note: The above drawing served as the basis for Bellows' famous lithograph bearing the same title.

[See illustration]

75
LEON KROLL, N.A.

AMERICAN: B. 1884

70. *PORTRAIT OF A WOMAN*. Head and shoulders portrait of a young woman with dark hair, wearing an oval-necked green gown. Gray-green and mauve background. With presentation inscription at upper left; and signed at upper right LEON KROLL, dated 1925. (*Crowninshield*)

11 x 7¾ inches

110
VIRGINIA BERRESFORD

AMERICAN CONTEMPORARY

71. *FLOWERS BY A WINDOW*. A blue vase, containing red, white and yellow flowers, placed upon a circular table covered with a green cloth. In the background, a window and view of green landscape. Signed at lower left VIRGINIA BERRESFORD. (*Crowninshield*)

20 x 16 inches

35
MIGUEL COVARRUBIAS

MEXICAN: B. 1902

72. *OULED NAIL, TUNIS*. Full-length figure of a dark-skinned woman in Oriental white, rose and blue costume, standing leaning against the side of a doorway. (*Crowninshield*)

Watercolor: 16¼ x 11 inches

70
MIGUEL COVARRUBIAS

MEXICAN: B. 1902

73. *PORTRAIT HEAD*. Head and shoulders portrait of a Negro with brimmed hat, yellow shirt and purple coat. Gray-blue background. Signed at lower right COVARRUBIAS. (*Crowninshield*)

Watercolor: 11¼ x 10 inches

150
EDWARD JOHN STEVENS

AMERICAN: B. 1923

74. *SLEEPING JUNGLE PRINCESS and THE WHITE GODDESS; PAIR GOUACHE PAINTINGS*. [A.] Full-length figure, in formalized designs, in red, yellow, black and green; [B.] Bust-length figure, in gray and henna-rose enclosure. The former signed at lower right EDWARD JOHN STEVENS, and dated 1945. (*Crowninshield*)

22 x 17¾ and 21¼ x 17¾ inches

From E. Weyhe, New York



[NUMBER 75]

80—

MAURICE GRAVES

75. *ANTELOPE*. Recumbent figure of an antelope carrying its young in its womb; encircled with a blue aureole. Landscape background. Signed at lower left M. GRAVES. (*Crowninshield*)

AMERICAN: B. 1910

Gouache · 11 x 13 inches

From the Willard Gallery, New York

From the Kleemann Galleries, New York

[See illustration]

RUFINO TAMAYO

MEXICAN: B. 1900

76. *BUILDING*. Terra cotta, gray, and rose buildings, with a red-roofed factory in the foreground with smoking chimney. Signed at lower right R. TAMAYO, and dated 1925. (*Crowninshield*)

17¾ x 16 inches

60

MARCEL GROMAIRE

FRENCH: B. 1892

77. *AT THE SEASHORE*. A child in red bathing suit, playing with a turquoise blue pail; and a woman in red and white costume. At the right a figure in the shade of a yellow parasol. A view of blue sea with sailing boats in the distance. Signed at lower left GROMAIRE, and dated 1928. (*Crowninshield*)

Watercolor: 15¾ x 12½ inches

110

EUGENE CARRIERE

FRENCH: 1849-1906

78. *MOTHER AND CHILD*. Half-length figure of a woman sitting in profile to the left, nursing an infant which she holds in her arms. A shaft of bright light strikes her features, and is reflected in the white frock of the child. Signed at lower right EUGÈNE CARRIÈRE. (*Whittemore*)

22 x 15 inches

From Boussod Valadon and Co., New York

275

MAXINE EMILE LOUIS MAUFRA

FRENCH: 1862-1918

79. *HOUSE IN THE DUNES*. A curving road bordered by a sandy slope at right with shrubs, the gabled roof of a cottage appearing above the rise. Fields extend into the distance, beneath a cloudy sky. Signed at lower right MAUFRA. (*Whittemore*)

Crayon and watercolor: 8¾ x 11 inches

65

MAURICE GRAVES

AMERICAN: B. 1910

80. *ANTELOPE*. A recumbent red antelope, encircled by a blue aureole, lying in the foreground of a mountainous landscape. Signed at lower left M. GRAVES. (*Crowninshield*)

Gouache: 12 x 15¼ inches

From the Willard Gallery, New York

From the Kleemann Galleries, New York

100



[NUMBER 81]

GEORGES ROUAULT

FRENCH: B. 1871

81. *HEAD OF A WOMAN*. Head and shoulders portrait of a woman, in profile to the left, wearing a necklace. Black, red and gray background. Signed below ROUAULT, and dated 1915, and inscribed. (*Crowninshield*)

Watercolor: 13½ x 11 inches

Twenty-First International Exhibition of Water Colors, Art Institute of Chicago, Chicago, 1942

[See illustration]



[NUMBER 82]

2700

PIERRE AUGUSTE RENOIR

FRENCH: 1841-1919

82. *POMMES ET SUCRIER*. Four red and yellow apples placed beside a blue and white porcelain sugar bowl, on a draped white cloth striped in red and yellow. Blue-green background. Signed at lower left RENOIR. (*Whittemore*)

8¼ x 11¼ inches

From Durand-Ruel, New York

Exhibition of Paintings, Tuttle House, Naugatuck, Conn., 1938, no. 31

[See illustration]



[NUMBER 83]

2500

MARY CASSATT

AMERICAN: 1855-1926

83. *MOTHER AND CHILD*. Depicting a young girl at bust length, in an ivory white frock striped in blue, leaning forward in profile, smiling at a baby who holds a hand to her ear. The latter wears a white frock trimmed in blue, and holds a scarlet toy in her right hand. Background of varied green foliage extending from the left. Signed at lower right MARY CASSATT. (*Whittemore*) 17 x 23 inches

Painted about 1882

From Durand-Ruel, New York

Mary Cassatt Exhibition, Baltimore Museum of Art, Baltimore, 1941-2, no. 11

On loan at the Baltimore Museum of Art, Baltimore, Md.

[See illustration]



[NUMBER 84]

HILAIRE GERMAIN EDGAR DEGAS

FRENCH: 1834-1917

84. *MARY CASSATT AU LOUVRE*. A full-length figure at the right, in mulberry coat and yellow skirt, with bonnet trimmed with a veil, standing looking slightly upwards to half right, holding a guide book. At the left, a figure at almost full length, standing with her back to the observer, wearing a suit with flounced skirt, and straw bonnet, and holding an umbrella in the right hand. Signed at upper right DEGAS. (*Whittemore*)

Pastel: 18¾ x 24¾ inches

Exhibition, Independent Painters of Nineteenth Century Paris, Museum of Fine Arts, Boston, 1935, no. 125

Loan Exhibition of Paintings, Prints and Drawings from New England Collections, Museum of Fine Arts, Boston, 1939, no. 158

Exhibited at the National Gallery of Art, Washington, D. C., 1944-5

Described and illustrated in P. A. Lemoisne, *Degas et Son Oeuvre, Catalogue Raisonné*, pubd. by Paul Brame and C. M. DeHauke, vol. v (now in preparation)

[See illustration]



[NUMBER 85]

5/00-

HILAIRE GERMAIN EDGAR DEGAS

FRENCH: 1834-1917

85. *QUATRE DANSEUSES AU FOYER DE LA DANSE*. Four dancers, in pink and blue tulle ballet costumes, resting in the wings of a theatre, two leaning to adjust their slippers, the others holding fans. A bright light is reflected from between the wings to the left. Green and fawn background. Signed at upper right DEGAS. (*Whittemore*)

Pastel: 18½ x 23 inches

Note: A drawing of a similar composition of four figures, nude, was included in the 3rd Degas sale, no. 200. Another version is in the Glasgow Art Gallery and Museum.

Exhibition of Paintings, Tuttle House, Naugatuck, Conn., 1938, no. 5

Exhibited at the Mattatuck Historical Society, Waterbury, Conn., 1941

Exhibited at the National Gallery of Art, Washington, D. C., 1944-5

Described and illustrated in P. A. Lemoisne, *Degas et Son Oeuvre, Catalogue Raisonné*, pubd. by Paul Brame and C. M. deHauke, vol. v (now in preparation)

[See illustration]



[NUMBER 86]

CLAUDE MONET

FRENCH: 1840-1926

86. *PAYSAGE D'HIVER A BENNECOURT (LE DEBACLE)*. View of the Seine, with patches of broken snow-covered ice floating down the river. On the left is a point of land, with trees. In the middle distance, dimly seen, is the farther shore, with hills rising beyond. Pale luminous sky, with pink tints reflected in the water. Signed at lower right CLAUDE MONET. (*Whittemore*) 26 x 39½ inches

From the Galerie Georges Petit, Paris

Collection of James F. Sutton, New York, 1917

Exhibition of Paintings, Tuttle House, Naugatuck, Conn., 1938, no. 16 (entitled *Floating Ice*)

Exhibition, Contrasts in Impressionism, Baltimore Museum of Art, Baltimore, Md., 1942, no. 5 (entitled *Floating Ice*)

On loan at the Baltimore Museum of Art, Baltimore, Md.

Loan Exhibition of Paintings by Claude Monet, Wildenstein Galleries, New York, 1945, no. 53

[See illustration]



[NUMBER 87]

2000—

CLAUDE MONET

FRENCH: 1840-1926

87. *BELLE ISLE: COTE DE BRETAGNE, LA MER SAUVAGE*. Jagged brown and purple rocks rising abruptly from an aquamarine sea, the choppy water reflecting the light golden glow of a sunset sky. Signed at lower right CLAUDE MONET, and dated '87. (*Whittemore*) 24 x 32 inches

Note: One of the series of *Les Rochers, Belle Isle*, similar in composition to the above, is owned by the Luxembourg Museum, Paris.

From Durand-Ruel, New York

Exhibition, *Contrasts in Impressionism*, Baltimore Museum of Art, Baltimore, Md., 1942, no. 11

On loan at the Baltimore Museum of Art, Baltimore, Md.

[See illustration]



[NUMBER 88]

900

ANDRE DUNOYER DE SEGONZAC

FRENCH: B. 1885

88. *STILL LIFE IN A GARDEN*. A red and white hat, a blue parasol, a basket of fruit, and a yellow book shown outdoors on a blue-green iron table, against a background of tree trunks and green foliage. Signed at lower left A. D. DE SEGONZAC. (*Crowninshield*)

14 x 31½ inches

From the Valentine Gallery, New York

Exhibited at the Museum of Modern Art, New York

[See illustration]



[NUMBER 89]

2500

- JAMES ABBOTT McNEILL WHISTLER** AMERICAN: 1834-1903
 89. *THE SEA*. A stretch of gray-green sea, breaking into white caps in the foreground, with a sloop under sail at the right, another sailing vessel seen on the horizon. Blue sky filled with moving clouds. (*Whittemore*) 21 x 37 $\frac{3}{4}$ inches
 Whistler Memorial Exhibition, Copley Society, Boston, 1904, no. 69
 Exposition des Oeuvres de James Abbott McNeill Whistler, Ecole des Beaux Arts, Paris, 1905, no. 61
 Exhibited at the Museum of Fine Arts, Boston, 1934, no. 19
 Century of Progress Exhibition of Paintings and Sculpture, Art Institute of Chicago, 1934, no. 431
 Exhibition of Paintings, Tuttle House, Naugatuck, Conn., 1938, no. 38
 Exhibited at the Mattatuck Historical Society, Waterbury, Conn., 1941
 Exhibited at the Cleveland Museum of Art, Cleveland
 Exhibited at the National Gallery of Art, Washington, D. C., 1941-8
 Recorded and illustrated in *L'Oeuvre de James McNeill Whistler*, introd. by Léonce Benedite, 1905, no. 35
 Recorded in Elisabeth Luther Cary, *The Works of James McNeill Whistler*, 1913, p. 167, no. 69

[See illustration]

MARY CASSATT

AMERICAN: 1855-1926

90. *MOTHER AND CHILD BEFORE A WINDOW*. Portraying a young woman in a light green dress, seated before a window, leaning back in an armchair, her head tilted to the right, smilingly looking down at a little girl she holds in her arms. The latter rests her head against her mother's shoulder, looking up into her face, both hands clasped at her waist. She wears a ruby red frock with loose round neck. A landscape of green fields and trees, and blue sky, are seen through the window. Signed at lower right MARY CASSATT. (*Whittemore*) 24 x 32 inches

Painted about 1904

From Durand-Ruel, New York, 1917

Mary Cassatt Exhibition, Baltimore Museum of Art, Baltimore, 1941-2, no. 46

Exhibited at the Mattatuck Historical Society, Waterbury, Conn., 1941

On loan at the Baltimore Museum of Art, Baltimore, Md.

Mary Cassatt Loan Exhibition, Wildenstein Galleries, New York, 1947, no. 37,
illustrated in the catalogue

4750- Recorded and illustrated in Achille Segard, *Mary Cassatt*, 1913, opp. p. 112

[See illustration]



[NUMBER 90]



[NUMBER 91]

1500

CLAUDE MONET

FRENCH: 1840-1926

91. *FOG AT POURVILLE*. Choppy gray-green water, bordered at the right by tall green, yellow, rose, and blue reeds extending in a hazy line into the distance. A pale pearl gray sky merges with the water at the horizon. Signed at lower right CLAUDE MONET, and dated '82. (*Whittemore*)

23½ x 32 inches

From Durand-Ruel, New York, 1911

Exhibition of Paintings, Tuttle House, Naugatuck, Conn., 1938, no. 17

Exhibition, Contrasts in Impressionism, Baltimore Museum of Art, Baltimore, Md., 1942, no. 10

On loan at the Baltimore Museum of Art, Baltimore, Md.

[See illustration]



[NUMBER 92]

5800-

CLAUDE MONET

FRENCH: 1840-1926

92. *ISLETS ON THE SEINE AT PORT VILLERS*. Islands in the Seine, with trees and bushes in fresh greens reflected in the calm clear surface of the water. A sloping hillside encloses the farther shore, with bright sunlight striking the summit, beneath a blue sky filled with moving cirrus clouds. Signed at lower left CLAUDE MONET, and dated '83. (*Whittemore*)

25¾ x 36¼ inches

From the Spencer Collection

From Durand-Ruel, New York, 1911

Exhibition of Paintings, Tuttle House, Naugatuck, Conn., 1938, no. 19

Exhibited at the National Gallery of Art, Washington, D. C., 1946-8

[See illustration]



[NUMBER 93]

400

CHARLES DESPIAU

FRENCH: B. 1875

93. *DEDE* (*Mlle BASLER*): *BRONZE*. Portrait of a young girl, her hair covering her ears. Signed on back of neck C. DESPIAU. Cast by C. Valsuani. Green patina. No. 3 of six casts. On black marble plinth. (*Crowninshield*)

Total height 17½ inches

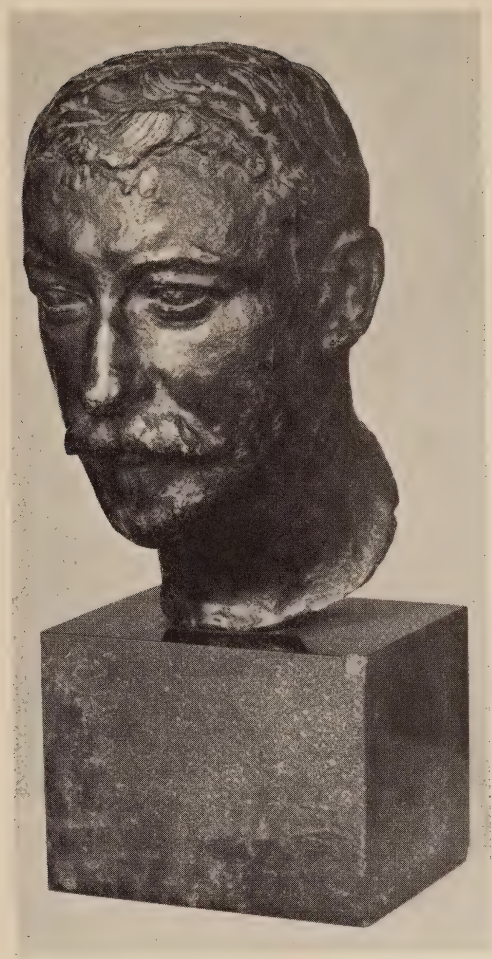
Executed in 1923

Purchased from the artist

Illustrated in Adolphe Basler, *Despiau* (Album d'Art Druet), 1927, pl. 9

Described and illustrated in Léon Deshairs, *C. Despiau*, 1930, no 19

[See illustration]



[NUMBER 94]

300

CHARLES DESPIAU

FRENCH: B. 1875

94. *M. A. (M. ARNAUD)*. BRONZE. Portrait head. Dark green patina. Signed on back of neck C. DESPIAU. Cast by Alexis Rudier. On black marble plinth. (*Crowninshield*)

Total height 18¾ inches

Note: Two casts only were executed of this portrait, the other being in the Zurich Museum.

Recorded and illustrated (in plaster) in Léon Deshairs, *C. Despiau*, 1930, no. 11

[See illustration]

EMIL GANSO

AMERICAN: 1895-1941

275 95. *NUDE*. Nude figure of a girl seated to the left on a gray sofa, leaning over wiping one foot with a blue and white towel. A flowered white and green drapery is thrown over the arm of the divan. In the foreground is seen the rim of a tub. Signed at lower right GANSO. (*Crowninshield*)

35¼ x 30 inches

60 ALICE MORLAND FLINT

AMERICAN: 1857-1943

96. *FLOWERS*. A mirror back vase reflecting a golden light, filled with an assortment of blue, pink, yellow, and red garden flowers. Gray and orange background. Signed at lower right ALICE FLINT, and dated at lower left 1942. (*Crowninshield*)

23½ x 19½ inches

{END OF FIRST SESSION}

4704750

SECOND AND LAST SESSION
Thursday, May 20, 1948, at 8 p. m.

CATALOGUE NUMBERS 97 TO 192

PRINTS

MIGUEL COVARRUBIAS

Mexican: b. 1902

- 5 97. MUCHACHA. *Lithograph*. Artist's proof. Signed in pencil COVARRUBIAS and inscribed *For Frank*. Very fine impression. Limited edition. (*Crowninshield*)
11½ x 10¼ inches

ADOLF DEHN, A.N.A.

American: b. 1895

- 5 98. LANDSCAPE. *Lithotint*. A mountain-side, with groups of trees. One of twenty-five impressions. Signed in pencil ADOLF DEHN, and dated 1928. (*Crowninshield*)
17¼ x 10½ inches
- 0 99. BLONDE HAIREG GIRL. *Lithograph*. Bust-length figure of a girl leaning on a table resting her chin on her hand. Signed in pencil ADOLF DEHN, and dated 1930. No. 19 of twenty numbered impressions. (*Crowninshield*)
12¾ x 17¼ inches
- 5 100. BROOKLYN BURLESQUE. *Lithograph*. Signed in pencil ADOLF DEHN, and dated 1929. No. 18 of twenty-five impressions. (*Crowninshield*)
14¼ x 18¼ inches

ERNEST FIENE

American: b. 1894

- 5-4 101. NUDE WOMAN ASLEEP. *Lithograph*. Three-quarter-length figure. Signed in pencil ERNEST FIENE, and dated '30. No. 15 of thirty impressions. (*Crowninshield*)
8 x 13 inches

EMIL GANSO

American: 1895-1941

- 0- 102. NIGHT CLUB. *Etching and aquatint*. Mlle Basonnier and chorus. A dedication proof signed and inscribed in pencil *To Mr. Frank Crowninshield, E. Ganso*. Only ten impressions made. (*Crowninshield*)
8 x 9¾ inches

102A. NUDE. *Colored lithograph*. Three-quarter-length figure standing in profile to the left, looking to half left, holding a figured drapery about her hips. In the background, the shore of a lake. Signed in pencil GANSO. One of five impressions. (Crowninshield) 19¼ x 12¼ inches

MAURICE GRAVES

American: b. 1910

40- 103. 'TIME OF CHANGE.' *Silk screen reproduction*. An eagle in profile, on a particolored black, red and white ground; with a second eagle's head at the left. (Crowninshield) 24 x 30 inches

HENRI MATISSE

French: b. 1869

50- 104. PETITE ODALISQUE COUCHEE, BRAS GAUCHE ETENDU. *Lithograph*. Matisse no. 47. Full-length figure of a nude, reclining on a bed propped against cushions; before a striped and flowered wall. Signed in pencil HENRI MATISSE. No. 18 of an edition of fifty. Executed in 1923. (Crowninshield) 9¾ x 12½ inches

90- 105. GRANDE LISEUSE. *Lithograph*. A young woman in flowered dress reading, her right hand on her forehead. Signed in pencil HENRI MATISSE. No. 35 of an edition of fifty. (Crowninshield) 21 x 16 inches

[See illustration on page 5]

105- 106. GRANDE LISEUSE. *Lithograph*. Another impression. Signed in pencil HENRI MATISSE. No. 36 of an edition of fifty. (Crowninshield)

70- 107. ODALISQUE ETENDUE AU LIT. *Lithograph*. Matisse no. 112. Reclining figure of a woman in Oriental costume, lying on a couch. Signed in pencil HENRI MATISSE. No. 39 of fifty impressions, on Vélin paper. (Crowninshield) 10½ x 18½ inches

[See illustration on page 9]

35- 108. NU AU CANAPE, SIESTA. *Lithograph*. Matisse no. 39. Full-length figure of a nude reclining with arms crossed above her head, resting on a striped *chaise longue* placed diagonally before a patterned wall. Signed in ink HENRI MATISSE. No. 25 of an edition of fifty, on India paper. Executed in 1922. (Crowninshield) 16½ x 19½ inches



[NUMBER 109]

40

109. LE BOA BLANC. *Lithograph*. Half-length portrait of a woman, her black dress sharply contrasted with a white fur piece. No. 3 of seventy-five impressions. Stone destroyed. Signed in pencil HENRI MATISSE. (*Crowninshield*)

21 $\frac{3}{4}$ x 15 $\frac{1}{2}$ inches

[See illustration]

65- 110. ODALISQUE AU MAGNOLIA. *Lithograph*. Matisse no. 42. Reclining figure of a woman, half-nude, wearing short plaid trousers; resting on a striped couch, with a vase of flowers at her side, a patterned wall in the background. Signed in pencil HENRI MATISSE. No. 41 of an edition of fifty, on Imperial Japan paper. Executed in 1923. (*Crowninshield*) 15 x 19½ inches

65- 111. JEUNE HINDOUE. *Lithograph*. Matisse no. 106. Nude figure of a woman wearing a transparent jacket patterned with crescents and flowers, with a veil covering her head; seated to half left in an hexagonal chair. Signed in pencil HENRI MATISSE. No. 32 of an edition of fifty. (*Crowninshield*) 13 x 15¼ inches

60- 112. JEUNE HINDOUE. *Lithograph*. Matisse no. 106. Another impression. Signed in pencil HENRI MATISSE. No. 44 of an edition of fifty. (*Crowninshield*)

70- 113. ODALISQUE ALLONGEE, A LA COUPE DE FRUITS. *Lithograph*. Matisse no. 84. Nude figure of a woman reclining, before a flowered background. A bowl of fruit in the foreground. Signed in pencil HENRI MATISSE. No. 48 of an edition of fifty. (*Crowninshield*) 17½ x 21 inches

35- 114. FEMME APPUYEE SUR SA MAIN. *Lithograph*. Matisse no. 57. Bust-length figure of a woman, leaning both arms on a table, her head in profile resting her chin on her right hand. Flowered background. Signed in pencil HENRI MATISSE. No. 36 of an edition of fifty. (*Crowninshield*) 14 x 9½ inches

35- 115. FEMME APPUYEE SUR SA MAIN. *Lithograph*. Matisse no. 57. Another impression. Signed in pencil HENRI MATISSE. No. 46 of an edition of fifty, on India paper. (*Crowninshield*)

35- 116. FEMME ENDORMIE AUX BABOUCHES. *Lithograph*. Matisse no. 111. A nude, depicted at half length, asleep leaning her head on her left arm. At her side, a pair of pointed slippers. Signed in pencil HENRI MATISSE. No. 43 of an edition of fifty, on Vélin paper. (*Crowninshield*) 12½ x 16 inches

35- 117. ODALISQUE ASSISE, MAINS CROISEES. *Lithograph*. Matisse no. 130. Portrait of a woman depicted at half length, seated with her hands folded in her lap; wearing a jeweled turban headdress, and oval-necked gown with lace. Signed in pencil HENRI MATISSE. No. 26 of an edition of fifty, on Imperial Japan paper. (*Crowninshield*) 23½ x 17½ inches



[NUMBER 118]

200

118. GRAND NU, ASSIS, BRAS LEVE. *Lithograph*. Full-length figure of a nude girl in a chair, her arms lifted above her head, her left knee raised leaning against the arm of the chair. Signed in pencil HENRI MATISSE. No. 20 of an edition of fifty. (*Crowninshield*)

26 x 19½ inches

[See illustration]

30 119. JEUNE FILLE AU CHAPEAU. *Lithograph*. Bust-length figure of a young girl wearing an oval-necked dress with strand of beads, and wide-brimmed hat trimmed with roses; looking to half right. Signed in pencil HENRI MATISSE. No. 25 of an edition of fifty. (*Crowninshield*) 20 x 16 inches

70- 120. ODALISQUE ASSISE DANS UN INTERIEUR. *Lithograph*. Matisse no. 107. A nude at almost full length, reclining in a chair, wearing a transparent lace skirt, and patterned veil covering her hair. At the right, a tabouret with vase of flowers. Signed in pencil HENRI MATISSE. No. 48 of an edition of fifty. (*Crowninshield*) 12¾ x 16 inches

35- 121. FEMME ASSISE, BRAS DROIT REPLIE. *Lithograph*. Matisse no. 58. Half-length figure of a woman in Oriental costume patterned with 'pear' motives, leaning her head back against her arm. Background richly patterned with flowers. Signed in pencil HENRI MATISSE. No. 36 of an edition of fifty, on India paper. (*Crowninshield*) 22 x 15 inches

75- 122. ODALISQUE A LA JUPE DE DENTELLE. *Lithograph*. Matisse no. 52. Full-length figure of a nude in transparent embroidered Turkish costume; seated in a patterned chair, her arms raised above her head. Paneled flowered background. Signed in pencil HENRI MATISSE. No. 24 of an edition of fifty, on India paper. Executed in 1924. (*Crowninshield*) 18 x 13¼ inches

30- 123. NU AU TURBAN. *Lithograph*. Matisse no. 105. Nude figure of a girl, wearing turban and two bracelets, reclining on a divan, with pillows. Signed in pencil HENRI MATISSE. No. 33 of an edition of fifty, on Imperial Japan paper. (*Crowninshield*) 13½ x 20 inches

35- 124. NU AU TURBAN. *Lithograph*. Matisse no. 105. Another impression. Signed in pencil HENRI MATISSE. No. 45 of an edition of fifty, on Imperial Japan paper. (*Crowninshield*)

40 125. ODALISQUE, FEMME AU MIROIR. *Lithograph*. Matisse no. 43. Moroccan woman standing, partly nude, wearing Oriental trousers; at the right, a reflection of the same figure in a mirror. Signed in pencil HENRI MATISSE. No. 45 of an edition of fifty, on Indian paper. (*Crowninshield*) 17 x 21¼ inches

40 126. ODALISQUE, FEMME AU MIROIR. *Lithograph*. Matisse no. 43. Another impression. Signed in pencil HENRI MATISSE. No. 20 of an edition of fifty, on India paper. (*Crowninshield*)



[NUMBER 127]

127. ODALISQUE COUCHEE. *Lithograph*. Matisse no. 131. Full-length figure of a girl reclining on a settee with both knees bent, resting her head on her left hand; wearing an Oriental costume with jeweled headdress. Patterned wall in background. Signed in pencil HENRI MATISSE. No. 26 of an edition of fifty, on Vélín paper. (Crowninshield)

18¾ x 24¼ inches

[See illustration]

128. DANSEUSES. *Two lithographs*. [A.] Reclining figure of a young woman in flowered ballet dress, asleep leaning her head on her right arm. No. 62 of an edition of one hundred and thirty copies. [B.] The same figure resting on a divan, resting her head on her right hand, her legs crossed. Both signed in pencil HENRI MATISSE. [Lot.] (Crowninshield)

11½ x 18½ inches

35- 129. LES YEUX NOIRS. *Lithograph*. Matisse no. 18. Nude figure of a girl, depicted at bust length slightly to the left, looking towards the observer. No. 41 of an edition of fifty; on Japan paper. (*Crowninshield*) $19\frac{1}{4} \times 12\frac{1}{4}$ inches

40- 130. ODALISQUE COUCHEE (BUSTE). *Lithograph*. Matisse no. 44. Waist-length figure of a woman, half nude, wearing a short-sleeved jacket, with her arms raised and hands clasped above her head, reclining on cushions before a figured background. Signed in pencil HENRI MATISSE. No. 50 of an edition of fifty, on India paper. (*Crowninshield*) $9\frac{3}{4} \times 13$ inches

25- 131. LES BOUCLES BRUNES. *Lithograph*. Matisse no. 59. Bust-length portrait of a young girl in oval-necked dress. Flowered background. Signed in pencil HENRI MATISSE. No. 72 of one hundred impressions, on Vélín paper. (*Crowninshield*) $9\frac{3}{4} \times 7\frac{3}{4}$ inches

30- 132. BUSTE DE JEUNE FILLE. *Lithograph*. Depicting a young girl at bust length, facing the observer; flowered background. Signed in pencil HENRI MATISSE. No. 35 of an edition of fifty. (*Crowninshield*) $8\frac{1}{4} \times 5\frac{3}{4}$ inches

PAUL R. MELTSNER

American: b. 1905

25- 133. MAN AND MACHINERY. *Lithograph*. Signed in pencil PAUL MELTSNER. No. 2 of a limited edition. (*Crowninshield*) $12\frac{1}{2} \times 9\frac{3}{4}$ inches

JULES PASCIN

American: 1885-1930

15- 134. A FRENCH FAIR. *Drypoint*. An early drypoint made in Paris in 1906. As far as known only four proofs exist. Signed in pencil PASCIN. (*Crowninshield*) $3\frac{1}{2} \times 4\frac{3}{4}$ inches

45- 135. CINDERELLA. *Soft ground and aquatint*. Etched by Pascin in Paris in 1929 from a sketch he originally intended as an illustration for his famous "Cinderella" book. It was not used in the book. Only a few impressions exist. (*Crowninshield*) $9 \times 10\frac{3}{4}$ inches

Exhibition, Modern Painters and Sculptors as Illustrators, Museum of Modern Art, New York, 1936, no. 153

15- 136. BARBER SHOP. *Etching*. Proof signed in pencil PASCIN. One of five lettered impressions. (*Crowninshield*) $9\frac{1}{4} \times 13\frac{1}{2}$ inches

35- 137. STREET SCENE. *Etching printed in colors*. Figures surrounding a soap box orator. Signed in pencil PASCIN. Executed in 1925. Limited. (*Crowninshield*) $8\frac{3}{4} \times 13\frac{1}{4}$ inches

75- 138. STREET. *Etching*. Figures and a horse-drawn cart in a street before shop windows. Signed in pencil PASCIN. One of five lettered impressions. (*Crowninshield*) $9\frac{3}{4} \times 15\frac{1}{4}$ inches

CARLOTTA PETRINA

American: b. 1901

139. VENETIAN VIEW. *Lithograph*. A canal with gondolas, and figures on the quays. Proof signed with lithographic signature. Limited edition. (*Crowninshield*)
7 x 7 inches

GEORGES ROUAULT

French: b. 1871

140. COLLECTION OF EIGHT WOOD ENGRAVINGS. Woodcuts drawn by Rouault and engraved by G. Aubert; from the books *Cirque de L'Etoile Filante* and *Passion*. (*Crowninshield*)
11¾ x 7¾ inches

Note: See Una E. Johnson, *Ambroise Vollard, Editeur*, 1943 for a description of the above publications.

LOUIS SCHANKER

American: b. 1903

141. TWO WOODBLOCKS IN COLORS. The Dance, no. 7 of twenty-five numbered impressions; and Birds in Flight, no. 10 of twenty-seven impressions. Both signed in pencil SCHANKER, one dated '44. Printed on thin Japan paper. [Lot.] (*Crowninshield*)
12 x 19½ and 8 x 16 inches

LEONARD SCHOLZ

American: 1877-1946

142. POLO GAME. *Colored lithograph*. Mounted figures playing polo. Colored in gray, turquoise, rose, yellow, blue and green. Signed in the stone with monogram; and signed in pencil SCHOLZ. No. 9 of twenty impressions. (*Crowninshield*)
17 x 22¾ inches

JACQUES VILLON

French: b. 1875

143. HEAD OF CHARLES BAUDELAIRE. *Engraving*. After the sculpture by Raymond Duchamp-Villon. Published state. (*Crowninshield*)
16 x 11 inches

MAX WEBER

American: b. 1881

144. FOUR FIGURES. *Lithograph*. Four nudes at their toilet, one reclining. Signed in the stone; and signed in pencil MAX WEBER. Edition limited. (*Crowninshield*)
7¼ x 8½ inches

ADJA YUNKERS

Swedish Contemporary

145. *THE SHIELDS*. *Colored woodcut*. Printed in Sweden in 1947. On tissue paper from four blocks; blocks destroyed by fire in 1947 in Stockholm. Signed in red crayon A. YUNKERS. One of ten unnumbered prints. (*Crowninshield*)

20 x 32 inches

70-

DRAWINGS AND PAINTINGS

AUGUSTE RODIN

FRENCH: 1840-1917

146. *TWO NUDES*. Nude figures of a man and a woman with left hands clasped, standing to the left facing away from the observer. Signed at lower right AUG.

RODIN. (*Whittemore*)

Watercolor: 18 1/4 x 11 1/2 inches

Note: Mlle. Valentine de Saint-Point (*v.i.*) was one of the artist's models.

Collection of Mlle Valentine de Saint-Point, Paris

From M. Knoedler & Co., Inc., New York

150-

AUGUSTE RODIN

FRENCH: 1840-1917

147. *DANCER*. Nude figure of a woman in profile to the right, balanced on her toes, holding a green veil. Opalescent green background. Signed at lower right AUG. RODIN. (*Whittemore*)

Watercolor: 18 1/2 x 11 3/4 inches

See note to the preceding.

Collection of Mlle. Valentine de Saint-Point, Paris

From M. Knoedler & Co., Inc., New York

160

MARY CASSATT

AMERICAN: 1855-1926

148. *CHILD IN A BONNET*. Half-length figure of a child, looking to half right, wearing a bonnet with wide arched brim and a coat with square collar. (*Whittemore*)

Pencil: 7 x 5 inches

Executed about 1903

Mary Cassatt Exhibition, Baltimore Museum of Art, Baltimore, 1941-2, no. 78

On loan at the Baltimore Museum of Art, Baltimore, Md.

125-

MIGUEL COVARRUBIAS

MEXICAN: B. 1902

149. *CAFE COUPLE*. A young Negro couple at a cafe table, the woman in blue dress and hat, the man in a green coat, holding a glass. Signed at lower right COVARRUBIAS. (*Crowninshield*)

Watercolor: 11 x 9 inches

35-



[NUMBER 150]

MARY CASSATT

150. *LA TOILETTE*. Half-nude figure of a woman, seated facing a mirror, with both arms lifted arranging her hair. Signed at lower right MARY CASSATT. (*Whittemore*)
Black crayon: 14¹/₄ x 10¹/₂ inches

Note: The drawing for the colored drypoint of the subject. Executed about 1893.

See Valerio (v.i.), no. 32.

From Durand-Ruel, New York

Mary Cassatt Exhibition, Baltimore Museum of Art, Baltimore, Md., 1942, no. 74

On loan at the Baltimore Museum of Art, Baltimore, Md.

Recorded and illustrated in Edith Valerio, *Mary Cassatt*, 1930, no. 25

[See illustration]

MARY CASSATT

AMERICAN: 1855-1926

151. *MATERNAL CARESS*. Three-quarter-length figure of a young woman seated facing the observer, holding a nude infant clinging to his mother with both arms about her neck, looking towards the left. Signed at lower right MARY CASSATT. (*Whittemore*)
Black crayon: 14 x 10 inches

Note: The drawing for the color print of the subject. Executed about 1893.

Mary Cassatt Exhibition, Baltimore Museum of Art, Baltimore, 1941-2, no. 72

On loan at the Baltimore Museum of Art, Baltimore, Md.

[See illustration]



[NUMBER 152]

600- JAMES ABBOTT MCNEILL WHISTLER AMERICAN: 1834-1903
 152. *FLOWER SHOP, DIEPPE*. Yellow and gray façade of a flower shop,
 with a woman in gray standing in the doorway, another figure in black gown stand-
 ing before an open window at the left looking in at the flowers. Signed on the
 reverse with butterfly. (*Whittemore*) *Watercolor: 9¾ x 5¾ inches*

Acquired from the artist, 1901

From Kennedy & Co., New York, 1901

Exhibition of Paintings, Tuttle House, Naugatuck, Conn., 1938, no. 35

Exhibited at the Mattatuck Historical Society, Waterbury, Conn., 1941

Exhibited at the National Gallery of Art, Washington, D. C., 1947

[See illustration]



[NUMBER 153]

JAMES ABBOTT McNEILL WHISTLER AMERICAN: 1834-1903
 153. *SLEEPING WOMAN*. Three-quarter-length figure of a woman asleep in a fan-backed *chaise*, covered with a lap robe, her hands clasped in her lap. Dark background. Signed at lower right WHISTLER. (*Whittemore*)

Black crayon: 9 x 6½ inches

Note: A drawing for the etching 'Weary'.

Collection of Bernard Buchanan MacGeorge, Esq., Glasgow

From Dowdeswell and Dowdeswells, London

From Martin Birnbaum, New York, 1927

Collection of Esther Slater Kerrigan, Parke-Bernet Galleries, Inc, 1942

[*Continued*]

Number 153—Concluded]

From Scott & Fowles, New York

Whistler Memorial Exhibition, New Gallery, London, 1905, no. 18

Recorded and illustrated in E. R. and J. Pennell, *The Life of James McNeill Whistler*, 1908, vol. II, opp. p. 156

Recorded in Elizabeth Luther Cary, *Whistler*, 1913, p. 207, no. 341

[See illustration on the preceding page]

30 - MIGUEL COVARRUBIAS

MEXICAN: B. 1902

154. *NON REPRESENTATIVE ART*. A throng of well-known figures conversing in groups at the opening of an exhibition, one lone critic studying the pictures lining the wall. Signed at lower right COVARRUBIAS. (*Crowninshield*)

Ink wash: 11 x 19¾ inches

30 - MIGUEL COVARRUBIAS

MEXICAN: B. 1902

155. *PARK AVENUE WEDDING*. The bride and groom standing at centre, with their attendants at the right; at the left, the groom's parents receiving the hoi-polloi, friends of the bride. Signed at lower left COVARRUBIAS. (*Crowninshield*)

Ink wash: 11 x 19 inches

25 - MIGUEL COVARRUBIAS

MEXICAN: B. 1902

156. *HOLLYWOOD SET*. Camera and lights focused upon an elegant figure at centre; surrounded by waiting actors, visitors, carpenters and directors. Signed at lower right COVARRUBIAS. (*Crowninshield*)

Ink wash: 12½ x 21½ inches

170 - MARK TOBEY

AMERICAN CONTEMPORARY

157. *THE BRIDE AND HIS TREE*. The bride in the foreground, with white veil, surrounded by a medley of faces of ancestors. In white and gray on a sepia ground. Signed at upper left TOBEY, and dated '43. (*Crowninshield*)

Gouache: 9¾ x 11¾ inches

From the Willard Gallery, New York

110 - INDIAN SCULPTURE

158. *DOUBLE TOTEMIC MASK: POLYCHROMED WOOD CARVING*. By the Haida Indians, from the Northwest coast, British Columbia. Double bird and human mask, polychromed red, blue and black. (*Crowninshield*)

Height 17 inches

AFRICAN SCULPTURE

159. *MASK: WOOD CARVING*. From the Belgian Congo. With prominent forehead, and ornamental geometric bands. (*Crowninshield*)

Height 11½ inches

AFRICAN SCULPTURE

160. *FIGURE OF A WOMAN. CARVED IVORY STATUETTE*. From the Belgian Congo. Standing figure of a woman with coniform headdress. On ebonized plinth. (*Crowninshield*)

Total height, 12½ inches

EDWARD JOHN STEVENS

AMERICAN: B. 1923

162. *TWO WATERCOLOR AND PEN AND INK DRAWINGS*. Formalized wall design, in brown, fawn, henna and peacock blue; and a pen and ink drawing of figures surrounded by geometric panels. Both signed EDWARD JOHN STEVENS, JR., and dated 1943. (*Crowninshield*)

14¼ x 8½ and 12¼ x 6¾ inches

EMIL GANSO

AMERICAN: 1895-1941

163. *SEATED FIGURE*. Depicting a girl, wearing chemise and stockings, seated to half right, leaning her head on her hands clasped over the back of her chair. Signed at lower right GANSO, and dated Paris '29. (*Crowninshield*)

Sepia and black crayons: 20 x 14½ inches

EMIL GANSO

AMERICAN: 1895-1941

164. *RECUMBENT NUDE*. Full-length reclining figure of a nude, wearing a necklace and stockings rolled about her ankles; leaning back against cushions. Signed at lower left GANSO. (*Crowninshield*)

Pen and ink: 13 x 16¾ inches

ALICE MORLAND FLINT

AMERICAN: 1857-1943

50 166. *HEAD OF A WOMAN*. Head and shoulders of a young woman with golden hair, looking to half right with head tilted slightly; wearing a mazarine blue and yellow gown. Flowered blue and rose background. Signed at upper right FLINT. (*Crowninshield*) 20 x 16 inches

VIRGINIA BERRESFORD

AMERICAN CONTEMPORARY

30- 167. *FLOWER*. A three-petaled white flower on a slender leafless stem, contained in a black vase. Gray and white background. Signed at lower left VIRGINIA BERRESFORD, and dated '26. (*Crowninshield*) 21 3/4 x 15 inches

Exhibition of Forty-six Painters and Sculptors under Thirty-five Years of Age, Museum of Modern Art, New York, 1930, no. 48

CHARLES DESPIAU

FRENCH: B. 1875

150 168. *BACCHANTE: BRONZE*. Nude figure of a woman, leaning her head on her right arm, which is thrown across a tree trunk. Signed on back C.DESPIAU. Green patina. Cast by C. Valsuani; no. 1 of eight casts. (*Crowninshield*)

Height 10 1/4 inches

Executed in 1929

Recorded and illustrated in Léon Deshairs, *C. Despiou*, 1930, pl. 47

25 VIRGINIA BERRESFORD

AMERICAN CONTEMPORARY

169. *FLOWERS*. Two purple flowers with green leafage in a terra cotta ovoid jar; before a light gray background. Signed at lower left VIRGINIA BERRESFORD, and dated 1930. (*Crowninshield*) 18 x 13 inches

50 MOISE KISLING

POLISH-FRENCH: B. 1891

170. *LANDSCAPE*. Wooded green hillside in the foreground, with a view of a sapphire blue mountain seen above the treetops, beneath a blue stratus sky. Signed at lower left KISLING. (*Crowninshield*) 21 1/2 x 25 3/4 inches



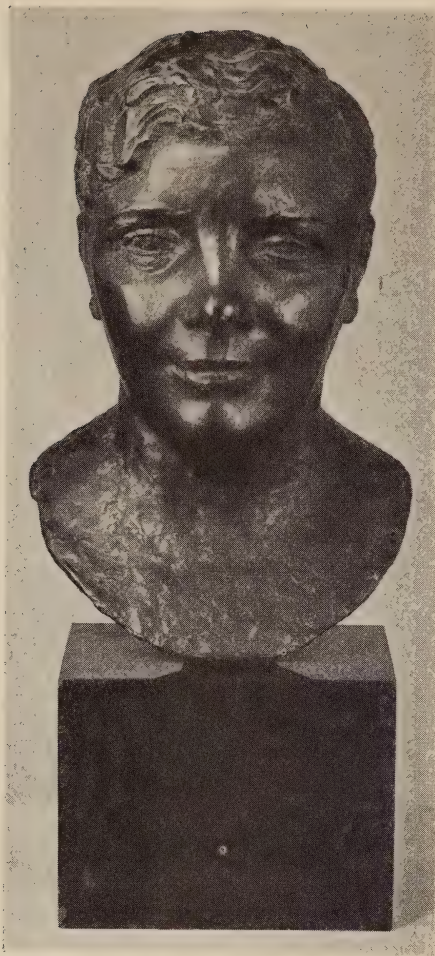
[NUMBER 171]

GEORGES ROUAULT

FRENCH: B. 1871

171. *BUST OF A WOMAN*. Bust-length figure of a woman with black hair, wearing rose and gray tights, and a necklace. Black and red background. Signed below G. ROUAULT, and dated 1915. (*Crowninshield*) Watercolor: 12 x 8½ inches

[See illustration]



[NUMBER 172]

335-

CHARLES DESPIAU

FRENCH: B. 1875

172. *MME. H.*: BRONZE. Dark brown patina. Signed on back of neck C. DESPIAU. Cast by C. Valsuani. Black marble plinth. (*Crowninshield*)

Total height 20¾ inches

Executed in 1929

[See illustration]



[NUMBER 173]

275-

CHARLES DESPIAU

FRENCH: B. 1875

173. *LEON DESHAIRS: BRONZE*. Portrait of the distinguished French critic. Dark brown patina. Signed on back c. DESPIAU. Cast by C. Valsuani. On black marble plinth. (*Crowninshield*) *Total height 19 inches*

Note: Of this portrait of the sculptor's close personal friend, only three casts were executed. All were signed, but none was numbered.

Executed in 1924

From the Brummer Gallery, New York

Described and illustrated in Léon Deshairs, *C. Despiau*, 1930, no. 25

[See illustration]



[NUMBER 174]

525-

ANDRE DUNOYER DE SEGONZAC

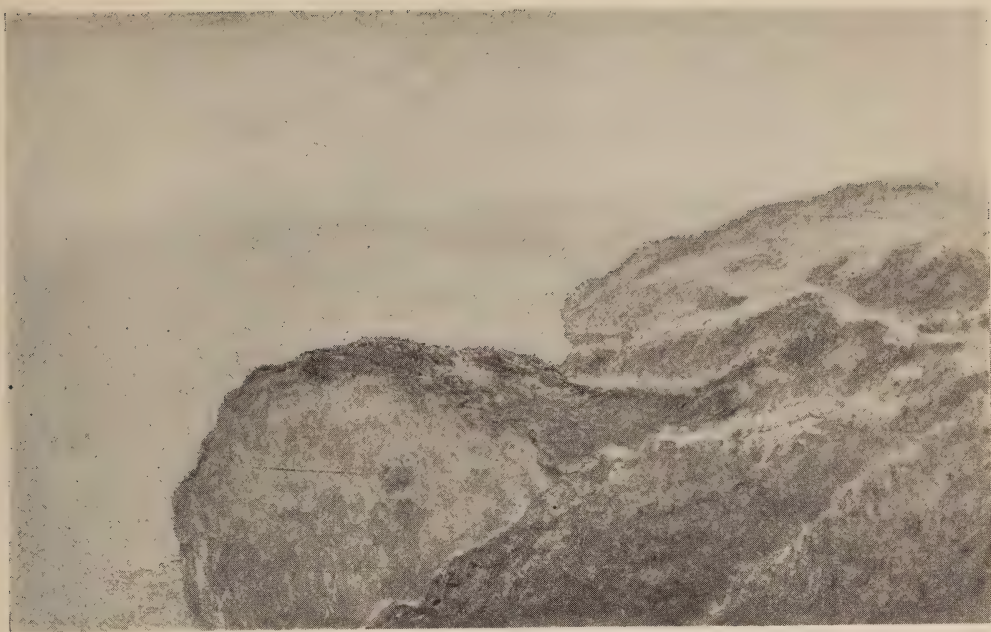
FRENCH: B. 1885

174. *TWILIGHT LANDSCAPE*. A body of blue water bordered by a sandy shore at left, low houses with orange roofs contrasting with the emerald green leafage of trees. A rose-tinted twilight sky outlines the hills on the farther shore. Signed at lower left A. D. DE SEGONZAC. (*Crownshield*)

13 $\frac{1}{4}$ x 22 inches

Acquired from the artist

[See illustration]



[NUMBER 175]

1600—
CLAUDE MONET

FRENCH: 1840-1926

175. *FALAISE PRES DIEPPE*. Blue, green and rose cliffs covered with a light mist, towering above a sea which extends into the distance at the left. Pale opalescent sky condensing to a pink glow at the horizon. Signed at lower right CLAUDE MONET, and dated '97. (*Whittemore*)

25¾ x 39½ inches

From Durand-Ruel, New York, 1900

Exhibition, Contrasts in Impressionism, Baltimore Museum of Art, Baltimore, Md., 1942, no. 16

On loan at the Baltimore Museum of Art, Baltimore, Md.

[See illustration]



[NUMBER 176]

HILAIRE GERMAIN EDGAR DEGAS

FRENCH: 1834-1917

176. *TROIS DANSEUSES*. Three dancers standing in a row, behind the scenes, waiting to go on the stage, wearing yellow tulle ballet costumes with pink slippers, the one at the left holding the edge of her skirt. Multicolored pink, yellow and green background. Signed at lower right DEGAS. (*Whittemore*)

Painted about 1900

Pastel: 31 x 19¾ inches

From Durand-Ruel, New York, 1925

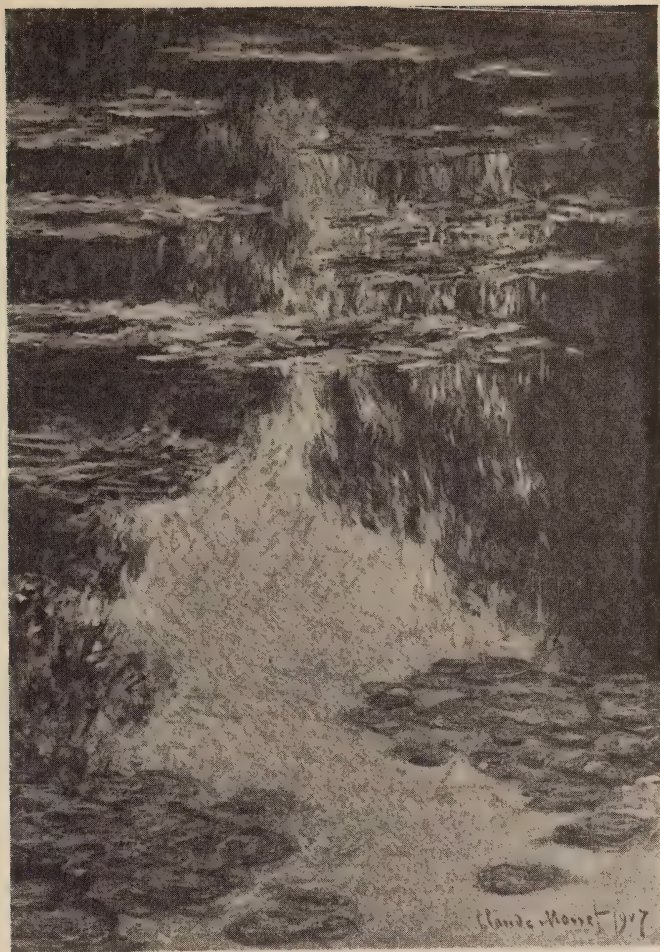
Exhibition of Paintings, Tuttle House, Naugatuck, Conn., 1938, no. 6

Exhibited at the Mattatuck Historical Society, Waterbury, Conn., 1941

Exhibited at the National Gallery of Art, Washington, D. C., 1944-5

Described and illustrated in P. A. Lemoisne, *Degas et Son Oeuvre, Catalogue Raisonné*, pubd by Paul Brame and C. M. deHauke, 1947, vol. II, p. 342, no. 602, illustrated p. 343, fig. 602

[See illustration]



[NUMBER 177]

CLAUDE MONET

FRENCH: 1840-1926

177. *LES NYMPHEAS*. Blue-green water covered with floating green pods and yellow lilies, with reeds growing at upper left. A water fall of golden yellow spreads into the foreground. Signed at lower right CLAUDE MONET, and dated 1907. (*Whittemore*)

41½ x 28¾ inches

Painted in 1907

From Durand-Ruel, New York, 1911

Exhibition of Paintings, Tuttle House, Naugatuck, Conn., 1938, no. 24

Exhibition, Contrasts in Impressionism, Baltimore Museum of Art, Baltimore, Md., 1942, no. 6

On loan at the Baltimore Museum of Art, Baltimore, Md.

[See illustration]

MARY CASSATT

AMERICAN: 1855-1926

178. *MOTHER AND TWO CHILDREN*. A young mother, in a yellow and white peignoir, is seated in the foreground in profile, holding a nude infant in her lap, who rests her head back against her mother's cheek. A little girl in pink stands looking at them, her head tilted and leaning both hands on a crimson cushion covering a chest placed along the wall behind her. Neutral gray background. Signed at lower left, MARY CASSATT. (*Whittemore*) $39\frac{1}{2} \times 39\frac{1}{2}$ inches

Painted about 1905

From Durand-Ruel, New York

Exhibited at the Carnegie Institute, Pittsburgh, Pa.

Mary Cassatt Exhibition, Baltimore Museum of Art, Baltimore, 1941-2, no. 47, illustrated in the catalogue

On loan at the Baltimore Museum of Art, Baltimore, Md.

Mary Cassatt Loan Exhibition, Wildenstein Galleries, New York, 1947, no. 40, illustrated in the catalogue

[See illustration]

4000



[NUMBER 178]



[NUMBER 179]

CLAUDE MONET

FRENCH: 1840-1926

179. *VUE DE LA CREUSE: TEMPS SOMBRE*. A winding blue river, cutting through steep banks covered with green, purple, yellow and red undergrowth and shadows; a sloping blue-green hillside rising in the distance, with low trees at the summit silhouetted against a low ceiling of moving clouds. Signed at lower left CLAUDE MONET, and dated '89. (*Whittemore*) 29 x 36¼ inches

Note: One of the series of the *Valley of the Creuse* is owned by the Museum of Fine Arts, Boston.

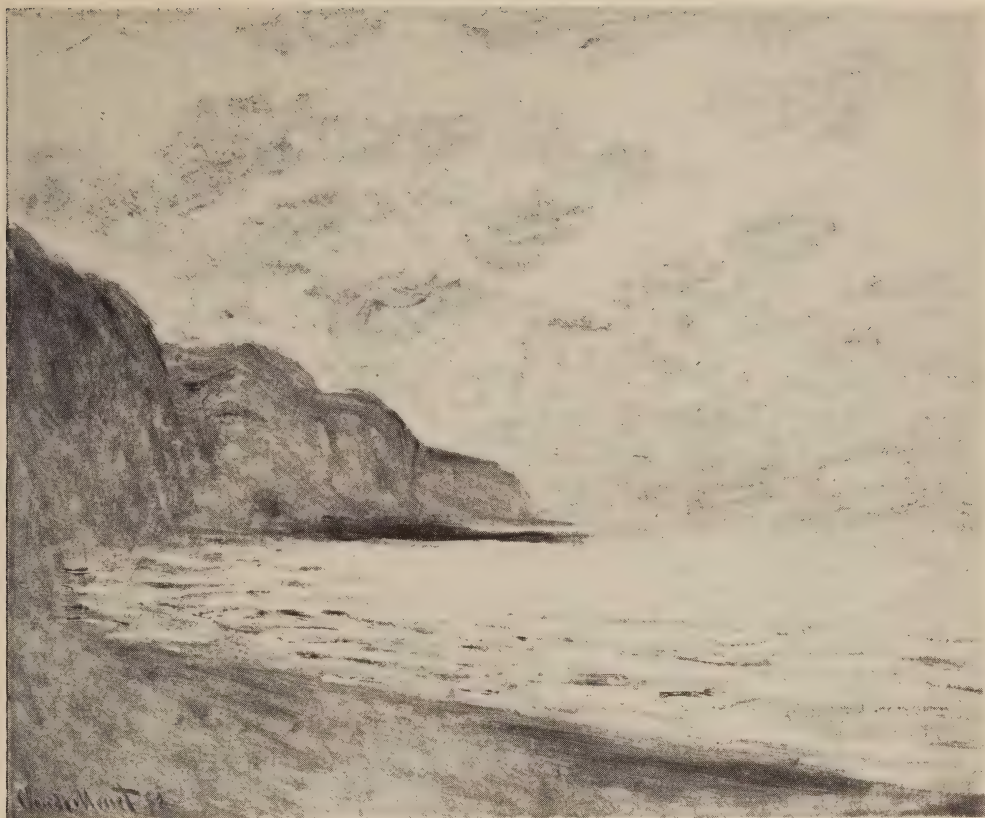
From Durand-Ruel, New York, 1892

From M. Knoedler & Co., Inc., New York

Exhibition, Contrasts in Impressionism, Baltimore Museum of Art, Baltimore, Md., 1942, no. 13

On loan at the Baltimore Museum of Art, Baltimore, Md.

[See illustration]



[NUMBER 180]

CLAUDE MONET

FRENCH: 1840-1926

180. *CLIFFS NEAR POURVILLE*. Opalescent pink, green and yellow sky with a sinking orange sun encircled by a mist. The golden light is reflected on a curving bay of calm water which fills the foreground, breaking into low sipping waves on a stretch of sandy beach. High cliffs screen the sky in the left middle distance. Signed at lower left CLAUDE MONET, and dated '82. (*Whittemore*)

24 x 29¼ inches

From Durand-Ruel, New York, 1911

Exhibition of Paintings, Tuttle House, Naugatuck, Conn., 1938, no. 14

Exhibited at the Mattatuck Historical Society, Waterbury, Conn., 1941

Exhibition, Contrasts in Impressionism, Baltimore Museum of Art, Baltimore, Md., 1942, no. 9

On loan at the Baltimore Museum of Art, Baltimore, Md.

[See illustration]



[NUMBER 181]

EUGENE CARRIERE

FRENCH: 1849-1906

181. *LE DESHABILLER*. Figure of a woman portrayed at three-quarter length, standing with her back to the observer, holding with the left hand a white chiffon scarf loosely wrapped about her shoulders. Her face is in shadow; a bright shaft of light from above throws into high relief her bare back and shoulders. Signed at lower left EUGÈNE CARRIÈRE. (*Whittemore*) 32 x 25 $\frac{3}{4}$ inches

Note: A similar figure, with variations is reproduced in Jean Paul Dubray, *Eugène Carrière*, 1931, opp. p. 1.

From Boussod Valadon & Co., New York

[See illustration]



[NUMBER 182]

675-

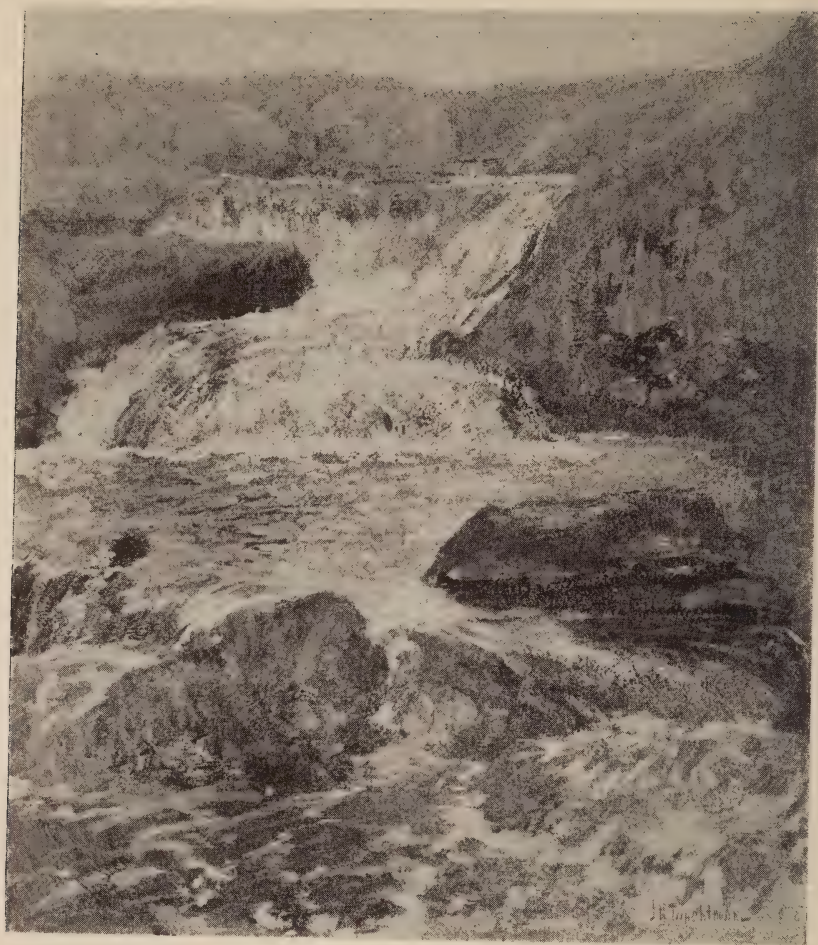
AUGUSTUS JOHN, R.A.

BRITISH: B. 1878

182. *PORTRAIT OF A WOMAN*. Bust-length portrait to half right, portraying a young woman with dark hair, wearing an oval-necked black dress. Brown and yellow background with a turquoise blue drapery. (*Crowninshield*)

Panel: 20 x 16½ inches

[See illustration]



[NUMBER 183]

775
JOHN HENRY TWACHTMAN

AMERICAN: 1853-1902

183. *HORSENECK FALLS*. A cascading blue stream flowing over gray rocks, rushing into the foreground, before a view of a waterfall, the foaming water fanning out over a plateau of rock before entering the pool. High horizon beneath a clear blue sky. Signed at lower right J. H. TWACHTMAN. (*Whittemore*)

30 x 25 inches

From William Macbeth, Inc., New York, 1920

[See illustration]

EMIL GANSO

AMERICAN: 1895-1941

184. *TWO GIRLS*. An interior with two girls in flowered peignoirs seated at a table, one reading from a yellow book; at the right is a bowl of fruit. Signed at lower right GANSO. (*Crowninshield*)

36 x 31 inches

WILHELM HUNT DIEDERICH

AMERICAN: B. 1884

185. *DECORATED FAIENCE PLATE*. Decorated in black on a celadon ground with two fighting hounds. Signed with monogram WHD. (*Crowninshield*)

Diameter 14½ inches

WILHELM HUNT DIEDERICH

AMERICAN: B. 1884

186. *DECORATED FAIENCE PLATE*. A flying eagle pursuing a spotted deer; beneath the rays of a yellow sun. Geometric border. Signed with monogram WHD. (*Crowninshield*)

Diameter 15¼ inches

WILLIAM SCHULHOFF

RUSSIAN CONTEMPORARY

187. *THE COMET*. Shooting stars in a sky of opalescent paths of light. (*Crowninshield*)

24 x 20 inches

HELENE MARIE MARGUERITE PERDRIAT FRENCH: B. 1894

188. *GIRL WITH FLOWERS*. Half-length figure of a young girl, with arms crossed, holding a garland of flowers. Signed at lower right HELENE PERDRIAT. (*Crowninshield*)

India ink wash: 24½ x 18½ inches

ZELDA FITZGERALD

AMERICAN CONTEMPORARY

189. *NUDE*. Three-quarter-length figure of an acrobat in circus attire, with head-dress of stars, her body painted in rose, green, mauve, and pink. With presentation inscription, and signed at lower right ZELDA FITZGERALD. (*Crowninshield*)

Watercolor and gouache: 24 x 18½ inches

GEORGE GROSZ

AMERICAN: B. 1893

190. *COLLECTION OF FOUR PEN AND INK CARTOONS*. Absolute Economic Security for All; This is the Problem of Leisure; Unless a Man Work, He Shall Not Eat; and Mister, Can You Spare a Dime. All signed GROSZ. (*Crowninshield*)

18 x 25 and 22¾ x 17¼ inches

GEORGE GROSZ

AMERICAN: B. 1893

191. *COLLECTION OF FOUR PEN AND INK CARTOONS*. Retired From Industry; Mister, Can You Spare a Dime; The Bread Line; and Absolute Economic Security for All. All signed GROSZ. (*Crowninshield*)

18½ x 25 and 23¼ x 16¼ inches

150

JANE POUPELET

FRENCH: 1878-1932

192. *NUDES: TWO DRAWINGS*. Seated figure of a woman in profile to the left, covering her face with her hands; and a standing figure, almost at full length with her back to the observer, leaning her arms on a parapet. Both signed at lower right J. POUPELET. (*Crowninshield*)

Pen and ink and sepia wash: 20 x 15½ and 23 x 15½ inches

40

[END OF SALE]

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